

LIST OF ILLUSTRATIONS

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Frontispiece HORACE WALPOLE, BY J. G. ECCARDT, 1754

The completed east front of Strawberry Hill appears in the background. Walpole's note of the picture in his *Description of Strawberry Hill* (1784) is: "Mr. Horace Walpole; from Vandyck, leaning on the Aedes Walpolianae; behind him, a view of Strawberry Hill. The frames [of this picture and the two "after Vandyck" by Eccardt of Gray and Bentley] are of black and gold, carved after those to Lombard's prints from Vandyck, but with emblems peculiar to each person."

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1. HORACE WALPOLE, 4th EARL OF ORFORD, BY GEORGE DANCE THE YOUNGER, 1793

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This is probably the drawing made from the original by William Daniell for his engraving, 1808. The original is in the National Portrait Gallery, London, and is dated by Dance, 13 July 1793. Walpole was then in his seventy-sixth year.

2. HORACE, AGED TEN, BY PHILIP MERCIER, 1727

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From a photograph kindly supplied by the present owner of the original, the Earl of Lonsdale. The picture was at one time in the possession of Grosvenor Bedford's family (Bedford and his son Charles had been Walpole's deputies at the Exchequer).

3. LADY WALPOLE'S CENOTAPH

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This sketch (a present from Mr. H. W. Liebert) was made by Michael Rysbrack (1693-1770), who carved the ped-

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estal. The figure was carved by "Valory" (as Walpole called him, but whose real name was Filippo Valle or Della Valle, 1693–1770). The cenotaph is now in the Henry VII Chapel in Westminster Abbey. A fuller account of it appears in the *Yale Walpole*, 13. 26, n. 170.

4. SIR ROBERT AND LADY WALPOLE, BY J. G. ECCARDT AND JOHN WOOTTON, ca. 1746

It hung in the Blue Bedchamber at Strawberry Hill. Walpole described it in his *Description*: "In a frame of black and gold carved by Gibbons, Sir Robert Walpole and Catherine Shorter; small whole lengths; by Eccardt, after Zincke; the hounds and view of Houghton by Wootton. Sir Robert is sitting; by him, on a table, is the purse of chancellor of the exchequer, leaning against busts of George 1st and 2d to denote his being first minister to those kings: by Lady Walpole are flowers, shells, a pallet and pencils, to mark her love of the arts." It was sold in the Strawberry Hill sale, 22d day, lot 84, to the Marquess of Lansdowne and became No. 77 in the collection at Lansdowne House, Piccadilly. It was resold at Christie's, 7 March 1930, lot 40.

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5. WATTEAU'S "MUSIC PARTY," BY WALPOLE, 1736

Signed on the chair "Hor. Walpole: 1736." The Watteau is now in the Wallace Collection. Walpole probably copied it from a print. This copy hung in Walpole's bedchamber at Strawberry Hill. It was sold in the Waldegrave sale at Christie's, 14 May 1920, lot 101, and again at Christie's, 3 July 1931, lot 69.

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6. SIR ROBERT'S LAST WORDS

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7. SIR EDWARD WALPOLE, BY EDWARD EDWARDS, ca. 1780

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8. "OLD" HORACE WALPOLE, BY J. B. VAN LOO, ca. 1728

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9. SIR EDWARD WALPOLE'S CHILDREN, BY STEPHEN SLAUGHTER, ca. 1747

The girls are, left to right, Laura (ca. 1734–1813), who married the Hon. Frederick Keppel, Bishop of Exeter;

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Maria (1736–1807), who married (1) the 2d Earl Waldegrave, (2) William Henry, Duke of Gloucester; Charlotte (1738–89), who married the 5th Earl of Dysart. The boy is Edward (1737–71). Reproduced by kind permission of the Minneapolis Institute of Arts.

10. MARIA WALPOLE, COUNTESS WALDEGRAVE,
AFTERWARDS DUCHESS OF GLOUCESTER

(a) Lady Waldegrave
(b) The widow, after Reynolds
(c) The Duchess of Gloucester

These miniatures passed into the possession of the family of Anne Clement, the sister of Sir Edward Walpole's mistress, Lady Waldegrave's aunt, where they remained until 1959.

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11. LADY MARY CHURCHILL, BY J. G. ECCARDT,
ca. 1752

Walpole's half-sister, Sir Robert's daughter by Maria Skerrett who subsequently became his second wife. She married Charles Churchill in 1746. This portrait was probably painted in the early 1750's. It hung in the Great Parlour (or Refectory) at Strawberry Hill and was sold in the 21st day of the sale, lot 39, for 11 guineas. After passing through several collections it was sold by Messrs. Arthur Tooth at the American Art Association, New York City, 19 February 1925, lot 26.

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12. MRS. ANNE SEYMOUR CONWAY DAMER, BY
RICHARD COSWAY, ca. 1788

From the print made in 1840 after the original at Strawberry Hill.

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13. HORACE WALPOLE, BY ALLAN RAMSAY, 1758

Walpole mentions sitting for this portrait in a letter to Lady Hervey, 17 October 1758. It was originally a three-quarter length. The sketch of it by Ramsay in the National Gallery of Scotland shows Walpole sitting at a table holding the quill, the top of which is seen in the portrait. Copies of the portrait belong to Lord Harcourt (for whose ancestor at Nuneham, George Simon, Earl Harcourt, the copy was painted) and to Mrs. Davy of Heckfield Place, Basingstoke, Hants. Walpole apparently gave the original

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to Conway, on whose death it descended to Mrs. Damer and from her into the Campbell-Johnston family, where it remained until 1953.

14. "THE OUT OF TOWN PARTY," BY REYNOLDS, 1761 32
Left to right, Selwyn, "Gilly" Williams, and Edgcumbe are shown in the library at Strawberry Hill before the books were rearranged and catalogued. The picture was sold in the Strawberry Hill sale, 21st day, lot 43. It is reproduced here by kind permission of the City Art Gallery, Bristol, England.
15. WILLIAM COLE 32
The drawing was sent by Cole to Walpole, 20 April 1775, with this explanation: "My own picture by Mr. John Gooch, son of Sir Thomas Gooch, student of Christ Church, 1771. He took it while he was at dinner with me at Milton with his uncle, Dr. Gooch, and family. It is drawn as I sat, in a red silk cap, gown and cassock and band, in an oval and profile, and is thought to be like." It is now bound into Walpole's master copy of his *Description*.
16. RICHARD BENTLEY'S FRONTISPIECE FOR GRAY'S POEMS, 1753 32
The frontispiece for *Designs by Mr. R. Bentley for Six Poems by Mr. T. Gray*, 1753. Our illustration is from the original drawing, which Walpole pasted into his copy of the book. A comparison of the musing figure in the drawing with the same figure in the engraved frontispiece of the book shows that Bentley intended it to be Gray himself; that is, Gray is the "kindred spirit" who appears at the close of the *Elegy* and contemplates the fate of the unhonored dead in the churchyard. Gray insisted on playing down his contribution to the publication, and in deference to his wishes the features of the musing figure were altered.
17. "A REHEARSAL AT SIR HORACE MANN'S," BY THOMAS PATCH, 1765 32
Mr. Pieter, the figure on the extreme right, is being tried out by Mann and his friends as a possible soloist at one of

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Mann's musicales. Mann is the second figure from the right. The tall figure in the center is Lord Beauchamp, afterwards 2d Marquess of Hertford, Walpole's cousin, then on his travels with Lord Berkeley, who is on his right. Patch has painted himself on the extreme left, entering with a basket in which is a set of the *Vocabolario della Crusca*. Patch included in his conversation pieces topical references and satire, which, for the most part, are missed by us.

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| 18. HORACE WALPOLE, BY ROSALBA CARRIERA, 1741 | 40 |
| Painted in Venice for Sir Robert as a companion to the pastels done by Rosalba of Robert and Edward Walpole when they were in Venice on their Grand Tours some fifteen and eleven years earlier. It is now at Houghton and is reproduced here for the first time by kind permission of its present owners, the Marquess and Marchioness of Cholmondeley. | |
| 19. SIR HORACE MANN, BART., BY JOHN ASTLEY, 1751 | 40 |
| Painted at Florence for Walpole. Conway said it was extremely like, but Walpole wrote Mann, 23 March 1752, "Mr. Chute cannot bear it; says it wants your countenance and goodness; that it looks bonny and Irish. I am between both." It was sold in the Strawberry Hill sale, 21st day, lot 42, with a portrait of Mann's twin brother, Galfridus, for 6 guineas, and was resold at Sotheby's 1 February 1950 (Hastings sale), lot 71. Walpole has written on the back, "Horace Mann, Resident at Florence, by Astley, 1751." It was engraved by William Greatbatch for Cunningham's edition of the <i>Letters</i> (1857), I, 71. | |
| 20. A PAGE FROM WALPOLE'S PARIS JOURNALS | 40 |
| Reproduced by kind permission of the Harvard College Library, from the Percival Merritt Collection. | |
| 21. MME DU DEFFAND AND MME DU CHOISEUL, BY CARMONTELLE, 1767 | 40 |
| The original was sent to Walpole by Mme du Deffand, who writes at length about it in her letter to him of 26 January 1768. The picture was sold in the Strawberry Hill sale, 21st day, lot 111, to a dealer. Its present whereabouts | |

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is unknown. Our illustration is taken from a drawing by
G. P. Harding, engraved by Greatbatch.

22. THE BERRYS AT LITTLE STRAWBERRY HILL,
BY J. C. BARROW, 1795

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23. MARY BERRY AND MRS. DAMER, BY RICHARD
COSWAY

Miss Berry is on the left. The library shown is probably
the one at Little Strawberry Hill. This drawing was be-
queathed by Mrs. Damer to her neighbor, Sir Wathen
Waller, 1st Bart., and was sold in the Waller sale at
Christie's, 15 December 1947, lot 24; resold at Sotheby's
(Hely-Hutchinson sale), 14 March 1956, lot 626.

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24. THE BILL FOR THE ELECTION DINNER

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25. CARICATURES OF NEWCASTLE, LYTTTELTON,
THE DUKE OF CUMBERLAND, AND HENRY FOX, BY
GEORGE TOWNSHEND

Bound into Walpole's master copy of the *Description*.
The notes are in his hand.

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26. HENRY SEYMOUR CONWAY, BY G. BERWICK,
ca. 1767

This is a copy by Berwick. Tradition ascribes the original
to both Gainsborough and Reynolds. The original was
painted for Faneuil Hall, Boston, at the request of the peo-
ple of Boston in a town meeting (Justin Winsor, *Memorial
History of Boston* [1881], III, 19; Samuel J. Drake, *His-
tory and Antiquities of Boston* [1856], pp. 703–5. Two
years later, in 1767, Conway sent the picture, with apolo-
gies for the delay that was no doubt extended by the paint-
ing of this copy. The original was lost during the Revolution.
The copy passed from Conway to his daughter, Mrs. Damer,
and from her to members of her mother's family, the Camp-
bell-Johnstons, from one of whom it was acquired by W. S.
Lewis. Conway (who later became a Field Marshal) is here
shown as the soldier-statesman. At the time, he was secretary
of state for the Southern Department, which included the
Colonies. He is indicating with his right hand the manu-
script of the Free Port Bill that opened the West Indian
trade to Boston merchants and paved the way for the
Repeal of the Stamp Act. The head and shoulders were

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engraved for Peter Cunningham's edition of Walpole's letters in 1857; the rest is shown here for the first time.

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| 27. HENRY FOX | <p>Bentley's design for the <i>Memoirs</i> and the portrait of Fox by an unknown artist, allegedly Reynolds. The design, with the head of Fox in place, was engraved by Thomson for the <i>Memoirs of the Last Ten Years of the Reign of George the Second</i> (1822), II, 1. Walpole's explanation of Fox's plate is: "Shield of his arms and of Lenox, whose daughter he married. On one side a view of Holland House. In a corner a pen and gauntlets, to imply the Test and Contest, papers written for and against him. By Mr. Bentley." Walpole's intimate and frequently unsatisfactory relations with Fox may be followed in the Yale Walpole, Vol. 30.</p> | 56 |
| 28. WALPOLE, BY BENTLEY, ca. 1755 | <p>The drawing for the frontispiece to the <i>Memoirs of . . . George the Second</i>. Walpole's explanation of it is: "The Author, leaning on a globe of the world, between Heracitus and Democritus, presents his book to the latter. In the landscape is a view of the Author's villa at Strawberry-Hill, near Twickenham, where the <i>Memoires</i> were chiefly written. At bottom is the date of the year, with emblems, and the Author's arms and motto. [<i>Added at a later date:</i>] The ivy over the mantle, that is lifted up and discovers a mask and caduceus, imply that time and history reveal what has been concealed." The editor of the <i>Memoirs</i> cut off the objects below the mantle. Walpole's explanation was printed in full, including the reference to the part of the drawing that had been cut off. The date, 1751, refers to the date when the <i>Memoirs</i> were begun, not to the date of the drawing, which must have been after 1754, since the Library, which was completed in that year, is shown in the view of Strawberry Hill in the background.</p> | 56 |
| 29. A PAGE FROM THE "FOUL" COPY OF THE
MEMOIRS | <p>Reproduced by kind permission of the Earl Waldegrave.</p> | 56 |
| 30. NOTES FOR THE MEMOIRS | <p>Reading from left to right these scraps have notes for Walpole's <i>Last Journals</i> for July 1775, 17 December</p> | 64 |

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1781, and September 1780. They were among the collection of Walpole's manuscripts that Richard Bentley, the nineteenth-century publisher, apparently bought from Miss Berry. The migration to Farmington of the Walpoliana in the Bentley collection is described in W. S. Lewis, *Collector's Progress*.

31. A PAGE OF WALPOLE'S PURCHASES IN PARIS, 1769 64
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These sketches were made by Walpole and inserted by him in one of his copies of the *Description*.
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Walpole wrote on the back of this drawing: "View of Richmond Hill, Twickenham, and Mr. Pope's house, from the terrace at Strawberry Hill, by Mr. Pars, 1772." He had it engraved for his *Description*, following page 82.
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The New Offices may be seen through the trees on the left; the cottage in the garden is on the right.
36. THE CHINESE SUMMER HOUSE, BY BENTLEY 72
It was not executed. The inscription is in Walpole's hand.
37. THE ARMOURY, BY JOHN CARTER, 1788 72
The door on the left is to the Library. From Richard Bull's copy of the *Description*.

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38. THE LITTLE CLOISTER AND HALL, BY JOHN CARTER, 1788 72
- Walpole has written on the back of this drawing: "View from the Hall at Strawberry Hill, by John Carter, 1788." The Little Cloister is seen through the door and so is the blue and white China tub on which the pensive Selima reclined and in which she was drowned. Walpole wrote in the *Description*: "You first enter a small gloomy hall paved with hexagon tiles, and lighted by two narrow windows of painted glass, representing St. John and St. Francis. This hall is united with the staircase, and both are hung with Gothic paper, painted by one Tudor, from the screen of Prince Arthur's tomb in the Cathedral of Worcester. The balustrade was designed by Mr. Bentley; at every corner is an antelope (one of Lord Orford's supporters) holding a shield."
39. THE GALLERY, BY EDWARD EDWARDS, 1781 72
- The *Description* reads, p. 47: "The Gallery. Fifty-six feet long, seventeen high, and thirteen wide without the five recesses. The ceiling is taken from one of the side aisles of Henry 7th's Chapel. In the windows, by Peckitt, are all the quarterings of the family. The great door is copied from the north door of Saint Alban's, and the two smaller are parts of the same design. The side with recesses, which are finished with a gold net-work over looking-glass, is taken from the tomb of Archbishop Bouchier at Canterbury. The chimney-piece was designed by Mr. John Chute and Mr. Thomas Pitt of Boconnock. The room is hung with crimson damask: the chairs, settees, and long stools are of the same, mounted on black and gold frames. The carpet made at Moorfields. . . . Vespasian, in basalt; a noble bust, bought out of the collection of Cardinal Ottoboni" appears on the right.
40. THE GREAT PARLOUR (REFECTORY), BY JOHN CARTER 76
- This room and the Library above it were built in 1754. It was thirty feet long, twenty wide, twelve high, and was hung with paper in imitation of stucco. The chimney-piece was designed by Bentley. Above it on the left is the Astley of Horace Mann (see above, no. 19); next to it is Reynolds' conversation piece of Selwyn, "Gilly" Williams,

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and Edgumbe (see above, no. 14), and the Astley of Galfridus Mann (now at Farmington). On the opposite wall is Reynolds' portrait of the Ladies Waldegrave (now in the National Gallery of Scotland). The Gothic chairs (now at Farmington) were designed by Walpole and Bentley. From Bull's copy of the 1784 *Description*.

41. THE TRIBUNE 76
Description, p. 55: "It is a square with a semicircular recess in the middle of each side, painted stone-color with gilt ornaments, and with windows and niches, the latter taken from those on the sides of the north door of the great church at Saint Alban's; the roof, which is taken from the chapter-house at York, is terminated by a star of yellow glass that throws a golden gloom all over the room, and with the painted windows gives it the solemn air of a rich chapel." The cabinet shown in the middle was designed by Walpole. It is now in the Victoria and Albert Museum.
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1. HORACE WALPOLE, 4th EARL OF ORFORD, by *George Dance the Younger*, 1793